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youth magazine

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wheeling curriculum taught by t
most knowledgeable persons ava
able in the community. It has be
experimented with at the colle
level for some time, especially
smaller or private universities. R
cently, however, high schools ha
been trying out this concept.

Few high schools have reach
the point that Pius did in its fi
year. In the words of Mr. Willia
Connolly, public relations direct
at Pius, "We knew that this h
been tried at other schools wi
just juniors and/or seniors, on
limited basis. We decided to t
it with everyone, freshmen on u
and on a much larger scale."

That "much larger scale"
volved not only all of Pius' 18
students but also interested p
sons from the community. Th
had a choice of 270 course
totaling more than 80,000 possib
hours of instruction in all areas
interest to the students.

Anyone — teachers, studen
even outsiders — could suggest
course, offer to teach one, or of
someone else's services to do
But most of the work was done
a committee of three—two s

Anyone—students, teachers, outsiders—could suggest course, volunteer to teach, or offer someone else's servic

Because Sue Hartnett likes working with her hands (and with boys), she lear
to wield a gas-welding to

dents and Mr. Connolly. Being closest to the pupils and their inclinations, the two student members of the committee lined up most of the courses and made the necessary contacts, while Mr. Connolly handled the administrative tasks of putting it all together.

Organization of Interim Week started three weeks before the event. It soon became obvious that this amount of time wasn't nearly enough. But they still managed to establish a selection of courses that offered the broadest choice over the greatest cross-section of life possible. As a result, just about anything the students were interested in could be found on the roster. If it wasn't, an independent study program could be established to accomodate them.

Everything from the expected advanced chemistry and advanced math courses to such esoteric subjects as "The 50's Rock Revival," transcendental meditation, and belly dancing was offered.

Perhaps the most important aspect of the course structure was the fact that in addition to the 120 "mini-courses" taught in school itself, there were some 1 work-experience courses tau outside the school, in and arou the Milwaukee area.

These outside courses inclu such potential areas for study hospital aide work, television n production, and funeral direct The idea behind outside inst tion was that life involves m more than can be taught in closed environment of a sch classroom. So, to get a more versified, more practical outl on life, the student could go "where the action is" to learn

One of the in-school classes stage makeup, taught by school's drama teacher. It chosen as an aspect of thea most enjoyed by drama stude and was designed for those wanted to but couldn't take regular semester course. Many the students in this class, as as others, joined primarily for course's uniqueness. Imagine ing your friends or parents you just made a kid's head l like a tomato or created your own Frankenstein monster —

Some students took courses during Interim Week wh they could not work into their normal school sched

A member of the stage makeup class transforms a common human into a uncommon ze

with makeup, of course. Many students, however, hoped to use their new skills in later life, possibly in a theatrical career.

A course was also offered in "Non-Western Music." It presented music from Africa, Japan, India and Indonesia that was performed on native instruments by people from outside the school skilled in the use of these instruments.

Milwaukee is famous for its beer, so Pius wasn't going to leave that industry out of the picture! As a result, a number of brewery tours were set up.

A very popular "course" was a field trip to Chicago, which quired five chartered buses day and nine the next. The f trip took the students to the M eum of Science and Industry, al the lakefront and to "Old Tow In "Old Town" one of the m unusual experiences of the occurred—an actual mugging. thugs assaulted an elderly l and ran off with her purse. before they had gone half a bl four squad cars pulled up. police caught them, took their w pons, and hauled them off to all before the astounded eyes Pius students!

By going outside the school for some mini-courses, ma students could go to "where the action was" to le

Dan Zenisekson learned TV news reporting first hand at a local station in on the off-campus cou

A fascinating class proved to be "Belly Dancing," which the students found fun but extremely difficult and tiring. It was taught by Caren Craig, a senior who learned her skill from a Lebanese folk group she belongs to.

Caren wasn't the only student teacher, however. She was one of perhaps 20. One sophomore, Laura Lang, a member of the Milwaukee Ballet Company, taught her vocation to interested students. Another freshman girl instructed 40 students a day in the art of modern dance!

Interestingly, none of the student teachers encountered disciplinary problems in teaching their peers. They received as much respect as would be expected by adult teachers, who likewise had no problems. The reason for this was that the students were taking classes they had an interest in. They respected the teacher because he or she had a skill they didn't have but did want!

A willingness to learn was only part of the high spirits at Pius. As one instructor put it, "I've never seen so many happy kids at one time." This attitude went wherever the students went. "The most amazing thing about the week," stated Mr. Connolly, "was that we had 1850 kids in and out of the school all the time and yet not one complaint was received about it!"

Everyone enjoyed Interim Week. Only a few questioned its worth, and then only because they weren't learning what and how they normally learned in the regular structure. In the words of one girl, "It's like having no school at all—because it's fun!"

Students gained much beyond the original objectives of Interim Week. One benefit was the realization, as the days sped by, that what they got out of the week depended upon how they chose their classes and the personal effort they put forth toward learning. And most kids did put forth. People who had taught courses were asked to comment on student performance. Almost without exception they felt that the kids had really tried, learned, and contributed (in hospitals, old-folks' homes, and grade schools, etc.).

As a result of their efforts, many students received jobs from their outside instructors. "They had gone to these places for the experience and were hired on the spot," reported Connolly. "They were that good."

Jobs weren't the only benefits, though. Students learned practical skills such as sewing, baking, and auto mechanics, which could be used in later life as well. They could also try something completely different for a change, as did five boys who took up knitting with the comment, "Well, you've heard of Women's Lib, haven't you?"

Students also had a chance to

start a hobby, something many of them might not have had the chance or time to do otherwise.

When the students went back to school's regular routine many probably saw a greater need for an education, resulting in their having more direction and determination in their studies.

But students weren't the only ones who gained from this experiment. Teachers liked Interim Week, too. Many felt as did one teacher who said, "One of the most enjoyable experiences was that kids learned things they really wanted to learn." They also liked the greater amount of communication between teachers and students which was possible in the more relaxed atmosphere of informal classes.

"Not all learning takes place from books and lectures," one person observed. "The relevance of a course to the student is necessary and the active participation by the student in the learning experience is vital. Interim Week shows the importance of an open school, one where learning can go on outside school when such a situation provides the best opportunity to le

"Interim Week also shows every student needs a basic b ground, and many times this best be handled in a school si tion. For example, it would rather inefficient to try to te on-the-job mathematics or ch istry. Yet, it would be beneficia have these same students se computer in action or tour a ch ical plant's laboratory in addi to their book study of the b subjects."

As a result of Interim Week, m students were made more aw of the need to obtain this b knowledge while in school. An renewed interest in their stu followed. In fact, Interim Week vitalized the entire school c munity. Interestingly, for the f time in many years, no year- acts of vandalism occurred school property. Mr. Connolly f that this is a direct result of terim Week.

"We're doing it again next y without a question," says Mr. C nolly. "We've already picked week."

When the week ended, students and teachers retur to the routine with a new spirit and determinat

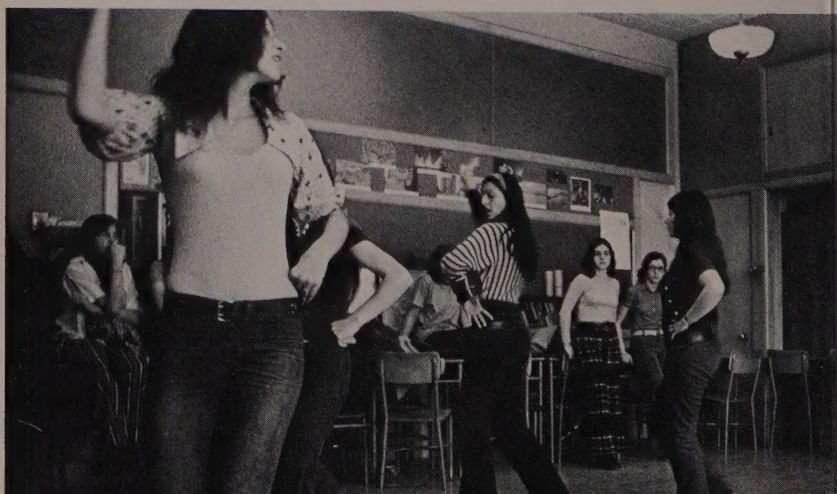
Jean Grow organized a work project to make a nature trail for local handica pers

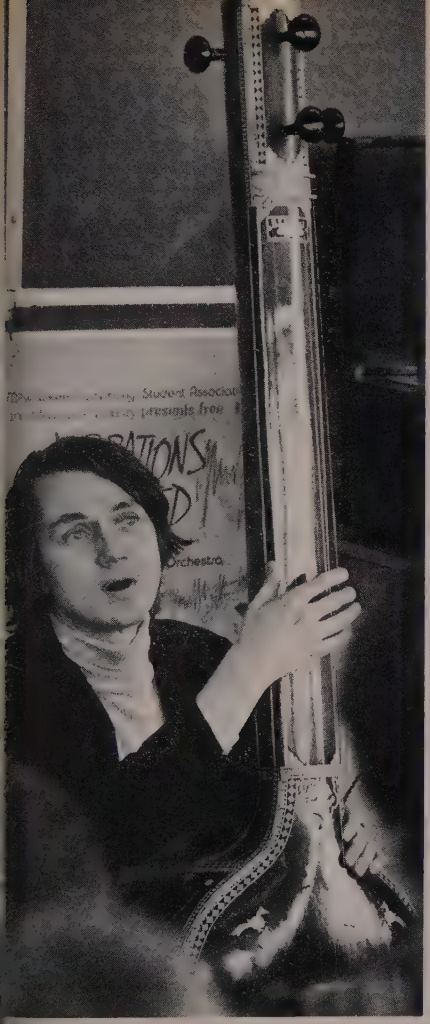
The most important factor to keep in mind if you are going to plan an "Interim Week" at your school or in your community is to allow yourself enough time. The three-week period used last year at Pius XI High School made a very hectic schedule for the planning committee, and prevented them from making as complete a course listing as would have been possible if they had begun earlier. This year they are already in the process of setting up courses, having started during the summer!

Also make sure that the selection of courses is large enough to have something for everyone. A survey of student opinion might be helpful here, with a checklist of what students would like to take if it were available. Once you've got a selection of courses and have lined up volunteer teachers (students, school teachers or community people can teach), make sure that you have enough openings in the courses you're offering to handle student demand. It is better to have courses unfilled than to have 50 students vying for a course with only one opening. If you decide to register all students at one time, be sure to have enough registration stations to handle the crowd. Last year Pius had five stations—this year they'll have 20!

Try to interest as many students as possible in your alternative to regular school. But remember, you can't force students into taking courses, or you'll destroy the spirit of the experience.

Courses beyond the capabilities of the students should not be offered. And parental permission notes should be obtained for courses outside school.





A visiting conservatory professor (above) demonstrated India's Tombur for the non-Western music course.

Belly dancing proved difficult at first (left), but the teaching of Caren Craig (center) eased things over the days.

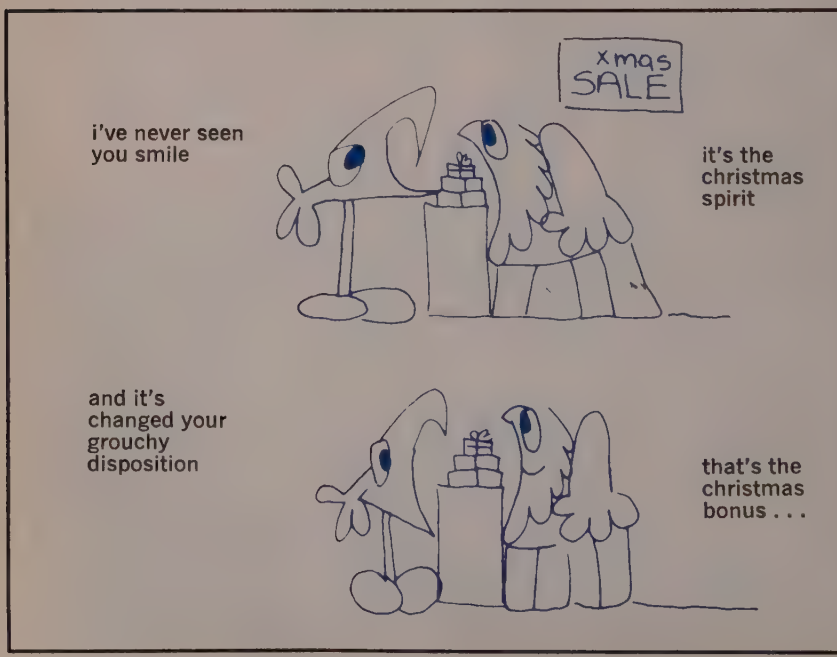
A list of some of the more interesting courses given during the Interim Week at Pius follows:

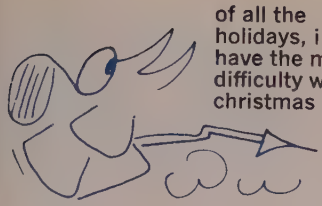
INSIDE COURSES
Modeling
Karate
Hawaiian Dancing
Baton Lessons
Modern Dance
50's Rock Revival
Religious Transcendental Meditation
Tropical Fish
Candle Making
How to Handle Frustration
Amateur Radio
Basic Chess
Patchwork Quilt Making
Computer Technology
Sign Language
Yoga
Professional Model Building
Introductory Bridge
Bicycle Repair
Slide Rule Use

OUTSIDE COURSES
Television Broadcasting
Pest Control
Union Methods
Political Campaigning
Nursing Home Aide
Radiology
Air Pollution
Lead Glass Lampshades and Stained Glass Windows
Dentistry
Farming
Television News Reporting
Scuba Diving
Hotel Management
Hospital Work
Ice Fishing
Field Trips to Chicago Museums
Funeral Direction
Brewery Tours

the high yule-tide

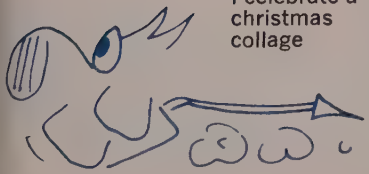
a collection of transparencies by Doug Brunner



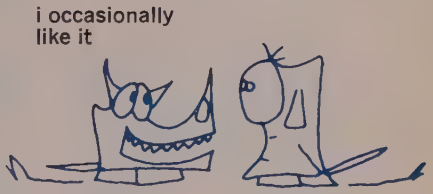

of all the holidays, i have the most difficulty with christmas . . .

i was brought up with santa and jesus

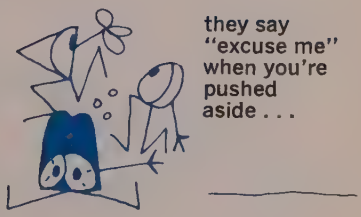
the church and tinsel . . .


i celebrate a christmas collage

what do you think about christmas


i occasionally like it

people are in the christmas spirit


they say "excuse me" when you're pushed aside . . .

there's hope for peace on earth

the toy manufacturers are holding disarmament talks

in support o
the continu
effort to co
serve energ
this winter

i'll dim my
christmas
tree lights

i enjoy watching people at christmas . . .

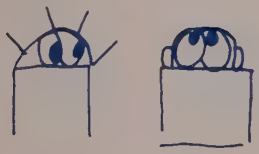
they're great seasoning

i'm waiting for a very important christmas card . . .

a credit card

what christmas do you celebrate

the secular or religious . . .



i alternate

i haven't written or called my friends in a long time . . .

now either i buy them each a present or they'll think i don't care . . .

at christmas you pay for your sins . . .

we've become a two-christmas-tree family

people always say merry christmas

and a happy new year

the two are inseparable

so now i just accept it

as a doubleheader

i can't knock christmas

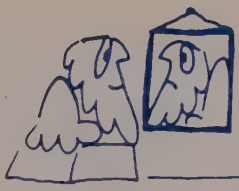
i have fun at the parties

receiving presents

decorating the apartment . . .

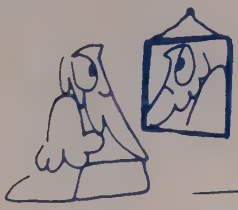
good time religion

i enjoy christmas



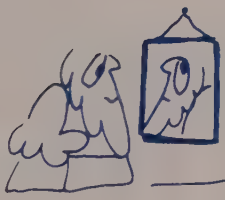
i detest the commercialism

it's a time of celebration



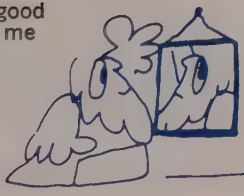
santa claus and plastic trees

people getting together

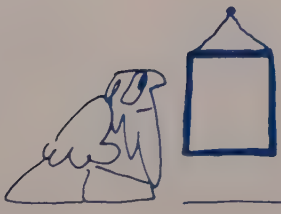


greed

there's enough good in christmas for me to appreciate it



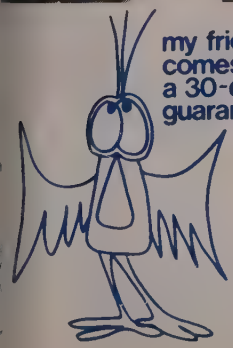
i'm not a hypocrite



merry nothingness

© 1973 Doug Brunner

Herman Ahrens



IT'S THE LATEST!

Among readers everywhere, we're getting requests for our T-shirts of Doug Brunner's transparencies. Printed in royal blue on white shirts, the 11-inch characters and their witty messages are winning fans. To get yours in time for Christmas just fill out and clip the coupon below and mail to: T-Shirts, YOUTH Magazine, Room 1203, 1505 Race St., Philadelphia, Pa. 19102

ENTER THE QUANTITY OF EACH SHIRT YOU WANT IN THE SIZE BOX(ES) BELOW THE "CAPTIONS."

Send me "survival of the fittest is dependent on who can laugh the longest"

S	M	L	XL
☐	☐	☐	☐

Send me "I believe in politics after watergate"

S	M	L	XL
☐	☐	☐	☐

Send me "my friendship comes with a 30-day guarantee"

S	M	L	XL
☐	☐	☐	☐

SHIP TO:

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

$2.00 EACH SHIRT

☐ Check enclosed
☐ Money order enclosed

how do FA
get all those juic

"Money," Liza Minnelli sings in the film "Cabaret," "makes the world go 'round." Not a novel discovery, perhaps, but by all means a truism as far as the fan magazine business is concerned. Of, course, every business aims at a profit; that's the way of the world, whether we like it or not. Every magazine publisher has his eye on the great profit in the sky, and fan magazines are no exception. And they're raking it in. Sales and circulation figures in the fan field vary, but circulation is as high as 400,000 issues and at least ten "entertainment" magazines sh up on every print-out of the t selling 100 magazines. Happi the theory of cream rising to t top is applicable here—it is t more honest and legitimate mag zines that make the most mon But it's those others we want deal with here, the fan magazin both the so-called teen magazin and their more established cou erpart, the movie magazines, th set their sights on the fast buck and the easiest way to make it.

There's a reason for all th and, as usual, money is the root

Gene & Steve & Carol & Jan

MAGAZINES
tories?

all the evil. In the publishing business, fan magazines are known as "pulps" to distinguish them from the more respected publications called "slicks." The terms pulp and slick came into being as a reference to the paper the magazines are printed on. Slicks are printed on a slick, glossy, high-priced paper, while pulps set their words and innuendoes down on a low-priced, pulpy newsprint.

The quality of the paper used is a quick giveaway of the budget involved, and the budget of a fan magazine is often rock bottom. The publishers want to make the greatest amount of profit while spending the least amount of cash on their product. The easiest way, they've discovered, is simple. Just give the customers what they want and do it cheaply. Don't spend $15,000 per issue on the editorial budget, as the better magazines do at minimum, if you can do it for $1500 or even less.

Simple? Sure. Every magazine

The author of this article prefers to remain anonymous to protect sources of information within the fan and movie magazine industry.

onny & Julie & Jim & Ali know

wants to please their readers without going overboard financially, but some magazines see their audiences as individuals, as people who are looking for different things in what they read. With a philosophy as spare as their budgets, the fan magazines tend to simplify their "give the customer what he wants" credo to two opposite poles. Readers, they say, are grouped into two separate groups —those who want to read all good things and those who want to read all bad. The teen periodicals figure their audience wants to read only saccharine-sweet, goody-goody information about their favorites, while the movie magazines have found that nothing sells like scandal. In both cases, truth as often as not gets lost, if not plain ignored, along the way.

The average teen publication audience is the 8-to-16-year-old age group. Now, it's been a long time since most of the publishers of this material have seen their 40th birthdays; still, they consider themselves experts on teen and pre-teen likes and dislikes.

Young people, they reason, like a certain type male—the David Cassidy, Donny Osmond, Bobby Sherman type — clean-cut, with long but not messy hair, absolutely no chest hair and a "youth" image. Since part of this "youth" image includes availability and absolutely no romantic attachments, we're led to believe that the David Cassidys of the world d kiss on the first date, if at all. marriage or steady girlfriends unheard of in the cotton-ca world of teen magazines. T idols must be accessible to loved, say the publishers. T leads to someone like Bobby S man (an over-30 "boy") keep his marriage a secret until it's longer possible. After his Patti gave birth to their son, Bo finally announced the fact that was—and had been for a yea a married man.

The average actor or singer aims at the teen market knows needs publicity, and the t magazines are more than ea to supply it free of charge. A yo actress might have a column one of these magazines, giv beauty or dating advice. Only column is almost always pen not by the star whose name used, but by an editor or assist on the magazine's staff. The torial staff also becomes adep signing the stars' names, putt their pictures on every page often putting words right into t mouths.

Why don't the stars care? one thing, a lot of young ac starting out in show business that any kind of publicity is be than no publicity at all. P agents and publicists, whose m function is to keep a client's na in the news, often receive sala of more than $1000 a month f

each separate client. Often the "star" is under management contract to the publishing firm or to a "friend of a friend" of the publisher's. In any case, the magazine sometimes actually creates the so-called star, plastering his face all over its pages before he's made a movie, cut a record or done anything of note. The movie or record comes later—after the entertainer has been made popular—and the publisher gets his cut of the profits.

And for even the most established teen stars, fan mail counts. Not only does it count, but it's the teen magazines, with their endless lists of "where to write to" that keep it coming in. A popular teen-aged star receives anywhere up to 300 letters a week, and the television, movie and record studios keep track of it all. When the mail stops pouring in and drops to a trickle, the network or studio starts thinking twice about contract renewals. So fan mail is cherished—if not read—by young thespians and singers. The reading and answering, when the volume gets too great to handle, is taken care of by a secretary or a special fan mail service. In this case it's the quantity that counts.

There's also the question of merchandising. The back pages of teen magazines are filled with advertisements to order David's personalized pen or Stephanie's autographed portrait, Donny's favorite keychain or Paul's life story. And as the money pours in—and pour it does—David, Stephanie, Donny and Paul all receive a check for

who made Bobby Sherman admit he was married?

why is it hard for David Cassidy to smile?

their endorsement of the product The "merchandiser" who receive the bulk of the profit is invariabl the publisher. And with the tee market being the biggest singl consumer group of all—a billion dollar-per-year business — th merchandising often makes mor money than the magazines.

So what you read in the usua teen magazines is more likely t be an idea or philosophy of th editor or publisher than of the pe sonality the magazine is "inte viewing." And young stars who' like to offer their opinions on wa violence, sex, drugs or any othe controversial subject eventuall realize that they may as well kee it to themselves—these magazine like to serve their fare as blandl as possible.

Quite the opposite of the sweet ness and light world of the tee magazine are the movie maga zines, the fan magazines that offe "exclusive interviews," "in-dept articles," "latest scoops" on th top personalities in Hollywood Don't bet on it! Because of the sensationalistic, often scandalou approach, fan mags are having harder time than ever getting t actually talk to any celebrity i person. Too many stars have bee burned by these magazines to wan to deal with them again.

Besides lack of star coopera tion—why does someone like Joh Wayne or Carroll O'Connor or Mar Tyler Moore need publicity an

way?—the magazines also have their budgets to consider. The respected interviewers in the field, the people who can get to a big name like Robert Redford or Steve McQueen, demand $300 or more for a real-life interview. And $300 is a pretty steep figure for one fan magazine article. So the "exclusive" and "in-depth" article on Ali MacGraw, for example, is nine times out of ten a "clip story," an article put together by a staff member or a low-priced free-lancer from old clippings. Quotes are "lifted" from other sources, usually newspapers or the slick magazines (real interviews) and strung together in a way that makes it appear as if they're being said for the first time. In other words, everything that's being said by Ali in her "interview" had been said before, to other magazines, maybe as long ago as 1968! It might not be fair, but it's legal—and it's pretty cheap.

And how about those articles based on an unidentified "friend" who spills the beans? When you read articles which purport that "a friend of Ali's says . . ." or "a mysterious source reveals . . ." you can bet that the dear friend or secret source is none other than the editor or a writer who has never even met Ali. Once again, it's not cricket, but it's legal.

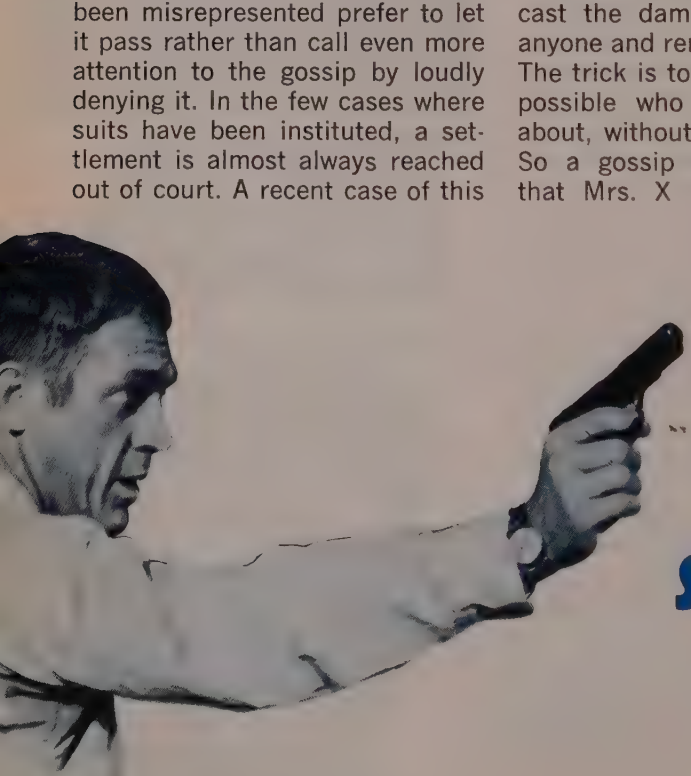
Do stars ever take legal action? Rarely, surprising as it may seem. There are several reasons for this,

what keeps Elvis Presley laughing?

the main one being that a charge of libel rests on the plaintiff, not the defendant. In other words, if a magazine says something about a person which isn't true, the celebrity in question has to prove the charge false to win the judgment; the magazine does not have to furnish proof of truth. Libel laws also state that the plaintiff must prove intended malice, that the defendant actually sought to harm him in some way. It's the hardest type of case to win.

Because of this, most actors and actresses who feel they've been misrepresented prefer to let it pass rather than call even more attention to the gossip by loudly denying it. In the few cases where suits have been instituted, a settlement is almost always reached out of court. A recent case of this was the fan magazine that implie Carol Burnett approved of usin drugs. Miss Burnett was rightful furious and bent on prosecutin The magazine in question made financial settlement and ran a fu page apology for their "misunde standing," and that was the en of that episode.

One of the sleazier tricks of th trade along this line is the "blin item." Unfortunately it's also weakness for many readers, b cause everyone loves a guessin game. Through the "blind item an editor or gossip columnist ca cast the damning aspersions o anyone and remain safe from libe The trick is to make it as clear a possible who is being gossipe about, without mentioning name So a gossip scribbler will wri that Mrs. X is having an affa

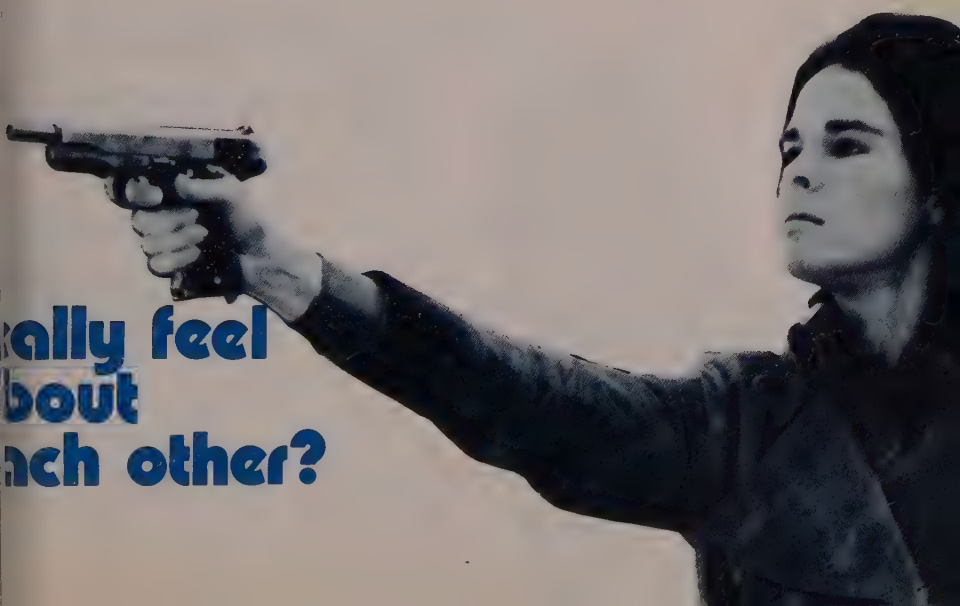


how
Steve &

with Mr. Z while Mr. X is out of town, never mentioning names but dropping enough hints ("Mr. X is a well-known actor who recently appeared in an award-winning film . . .," "Mrs. X is his stunning blond third wife . . ." etc.) to make it clear to those in the know who's involved with whom. Naturally, these items, safe from libel in their lack of identities, are usually the most slanderous.

Of course, the gossip columns of these magazines are a fascinating excursion in themselves. Most of the fan magazines originate in New York City, while the stars are in California. Some magazines even go so far as to write their own columns in New York, although many do have West Coast editors or Hollywood-based columnists. But the photos illustrating the stories and the column are bought from New York agents or free-lance California photographers, who attend the various socials, snapping pictures and in no other way mingling with the crowd or getting "scoops." So the editor sits at a desk in New York City, writing captions that "tell it all" about what's going on 3000 miles away at a party he never attended, between people he's never met!

Another great ploy of the fan magazines is the "cover line." The blurbs and titles on the cover of the magazine are what makes the average reader buy that issue. We all look at the cover to see what we're buying, and if an article sounds good, we'll usually take the magazine home. But anyone would have to feel cheated when, after reading the article in ques-



tion, he discovers that the "passionate love" Jane Fonda shares with Paul Newman is their mutual compassion for the American Indian, or that the "older man" in Caroline Kennedy's life is her Uncle Ted. No actual lie's been told, but the truth has been stretched about as far as it can go.

"Let the buyer beware" holds true 100 percent with these publications. And if you ever see a magazine cover showing, say, Elvis Presley and Jackie Onassis holding hands, don't necessarily believe the cover line about their "secret dates." The secret dates involved are probably as mild and unexciting as Jackie sneaking a late night supper with her own husband and Elvis slipping away from photographers to take his daughter Lisa to the park. And that oh-so-cozy photograph? Undoubtedly a composite, in which a photo expert joins two separate distinct shots together to make appear as one picture.

Are there any more tricks of the trade? Can there be any more? There's plenty. And they're the kind of tricks that separate the reader from the truth. For instance, there's the "dot dot dot" trick. When you're reading an article and you come to a series of dots between sentences or words, it indicates an omission sometimes just one or two words, sometimes entire paragraphs. Many times it's harmless—just a way of cutting out unimportant material. But sometimes the result can be that what you're reading is a far cry from what the person meant to say. So you might

Paul & Jane—what secret passion do they share?

pick up a magazine that quotes a celebrity as saying, "I never believed in God . . ." when what that person actually said was, "I never believed in God until I was 12 years old." You might read that a respected personality told an interviewer, "I think your magazine is the best . . ." when what was really said was, "I think your magazine is the best rip-off in town!"

What can you, the reader, do to protect yourself from being hoodwinked? First of all, be wary of new magazines on the newsstands that look cheaply put together. Poor quality newsprint, old photos or stills from recent movies, writers' names that sound obviously made up ("Candy Cane," "Holly Woode") are usually dead giveaways. Cheap paper means a cheap budget; old photos and studio stills can be obtained free of charge, also indicating a rock-bottom budget; phony-sounding names usually indicate that the editor has cribbed his info from another source. Signs pointing to a legitimate magazine are signs of quality. A glossy, expensive paper and colored pictures cost money, and the better the magazine, the more there is to spend. The best thing to do is to learn from experience. Now that you know the "tricks," remember which magazines you find — or even suspect to be using them. The next time you go to pick up that magazine, look it over very carefully. Of course, the converse also holds true. When you find a magazine you feel is giving you the whole truth, give it your support. The wise reader soon learns which publications to trust and which to avoid.

Happily the reading public is catching on more all the time, and we should all be able to look forward to better magazine quality in the future. Readers who have been burned by a magazine should exercise their veto power and not buy that product again. That's the cruelest cut of all to any publisher. And every reader can let off steam by writing to the editors of **any** publication to air their views. No one in publishing ever forgets that without the consumer, the product is worthless.

Yes, there are real interviews, real conversations, real photographs. And the more you grow to recognize them for what they are, the more you'll be seeing. But the pulp magazines are, in their own way, an art. Even now that you know some of what goes on behind the scenes, you may still enjoy reading some of them. They're fun—Andy Warhol's crowd calls them campy. And yes, sometimes they're actually informative. But take what you read with a grain of salt, or you may find that what's being taken is you! □

All photos illustrating this article are either from United Press International or Wide World Photos.

I was taught to love you, Lord, to trust you, to talk with you, but I don't know who you are. When I was small I asked you for things and often didn't get them, but I asked you to keep me safe, when I was afraid, and it helped.

But now I can't seem to believe in you as a nice, affectionate grandfather, yet somehow, somehow you still are around—in the smile of my baby sister, in a musical time late in the night, or in a far beach's breaking waves. And when I touch lightly the one I love and we come warmly together, something, someone EI SF seems there too. Is that you in the smiling, is that you in the music, do you break the waves on the beach far

away, is my love for my lover your loving too?

Let me believe this.

Let me believe that the mystery beyond what I know is a mystery of a loving, bright Presence in the furthest stars and a loving presence deep, even sometimes hidden, in every human heart and in my own.

And so, my Lord, I trust you. I give you my life in all the fear and loneliness, in all the crazy joy, but mostly in the love that warms and even in the love that hurts.

May the months and years that lie stretching before me be a quest of seeking your hiddenness, a pilgrimage toward your lovingness, and a traveling in your presence.

BISHOP PAUL MOORE, JR.

WRAP YOUR LOVE IN A PAPER BAG

BY SUSAN GRANT

Christmas is a wonderful time of the year—a time of miracles and brotherhood, a time of celebration. We all want to experience Christmas in the spirit of Christ, but it's easy to forget to question our holiday habits. This year, ask yourself these questions as you prepare for Christmas:

Do you put enough of yourself into Christmas giving to make your gifts express you? Do you give with the preferences, values and needs of the recipient in mind? Have you ever been so busy getting ready for the holidays that you missed being with and sharing with your family and friends? When you choose your gifts, do you consider the greater human family, as well as the recipient of your gifts?

What are your Christmas decorations made of? Are they plastic, foil, or some other materials which are non-organic? Are they immediate energy sources (like candles) or are they electric? When they break or are thrown away, will they become part of an already unmanageable, non-recyclable trash pile in another neighborhood in town?

Are the gifts you give made from materials that deplete another country's resources? Must someone earn subsistence or less than subsistence wages so that you can buy them at a "reasonable" price? Is such a situation really reasonable? Are the gifts you buy manufactured in a way that degrades someone else's environment? Are they made of synthetic or natural materials? Are they well made (will they last a long time—this saves buying several when one will do. Most important, does the recipient really *need* it? If not would a non-material gift be better?

Who manufactures Christmas paraphernalia, and who profits from increased product sales? A great many large national corporations are also Pentagon contractors, manufacturing weaponry, anti-personnel devices, bombs—all the implements of war. When celebrating "peace on earth, good will toward men," is it really a good idea to give financial support to companies which profit from war?

These questions lead to a more positive question: what can we do to humanize our celebration of Christ's birth? A good place to begin is within yourself, your talents. Creating things which are original—whether they are ornaments, wrappings, cards or gifts—is sharing a unique part of you with those you love. Making or buying those things which are simple and non-wasteful in materials helps to show that you care about nature and humanity as well as the

Joy

Love

recipient of your gift. There are lots of ways to show you care, but here are a few suggestions to get you started.

MAKE YOUR OWN DECORATIONS

Get together with your friends or family and have a party to make decorations and ornaments. You can sew, embroider or glue wall hangings, make paper, popcorn or cranberry chains to hang on your tree, fringe or otherwise shape lids from tin containers and decorate with felt scraps, yarn or permanent colored markers from your art store. Eggshells can be decorated with yarn, paint or salvaged beads to make gorgeous ornaments. Or learn the Japanese art of origami and make paper ornaments and mobiles. Cut out paper snowflakes. Use toothpicks, *used* kitchen matches, popsicle sticks and yarn to make ornaments for your tree. Collect pine cones, seed pods, nuts and shells and gild or paint them, or use them in their natural condition to hang on your tree—just tie them up with a bit of cord or yarn. Collect holly, mistletoe and pine boughs to make into wreathes or other decorations inside your house.

USE HOMEMADE WRAPPINGS AND CARDS

Instead of buying commercial gift-wrapping paper and greeting cards, why not decorate scrap paper or brown bags? A good use for colorful

Alleluia

"junk" mail or magazines you'd ju
throw away anyhow is to cut the
up and use the scraps of paper
decorating your own homemad
wrappings and cards. Cut a potato
half, carve a design in it and use
and some ink to print on brow
paper, shelf paper or newspape
Save and decorate shoe boxes an
coffee cans to put gifts in. Pieces
material leftover from sewing pr
jects can be used to wrap gifts.

URGE YOUR FAMILY TO BUY A LIVE TREE

Instead of depleting our fores
and tree farms of yet another tre
get one which is alive, with roots i
tact, and plant it after the holida
instead of throwing it away. T
Sierra Club or a local nursery c
give you more information abo
doing this. Sierra Club addresse
in the East—P.O. Box 32, Some
ville, Mass. 02144; in the West—2
Bush St., Mills Tower, San Fra
cisco, Calif. 94104.

WHEN YOU BUY, LET YOU CONSCIENCE BE YOUR GUID

When buying gifts, look for sm
local manufacturers who don't pr
fit from war, at the expense of t
environment, or other people. Su
port local artists and craftsperson
Or send for these mail-order cat
logues for "consumers with a co
science":

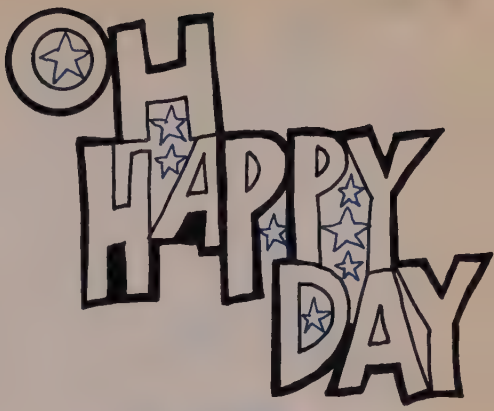
Shop the Other America lists ov
140 items produced by Communi
Development Corporations in po

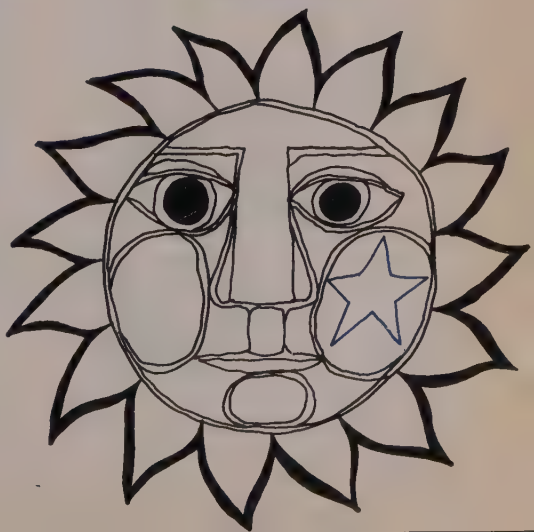
and minority communities. Profits from STOA go back to the corporations to create more jobs and to fund community projects. The products, most of which sell for less than $8.00, include art supplies, pens, T-shirts, jeans, toys, backpacks, nuts and other foods. The catalogue includes information not only about the products but about the communities producing them and the philosophy of alternative marketing which they represent. 25¢ from:

NEW WORLD COALITION
419 Boylston St., Rm. 209
Boston, Mass. 02116

Alternate Christmas Catalogue is designed to help organizations working for justice, peace and human welfare. More than 40 pages list over 30 organizations and Community Development Corporations to which money can be donated to further these objectives. Ideas are included for ways to celebrate the holidays in a non-consumer fashion, and the addresses of Native American, Chicano, black, Appalachian and other minority craftspersons and/or crafts groups are listed. The catalogue costs $1.00 plus three 8¢ stamps to cover mailing. Since the people who produce this catalogue do not have the office personnel to handle billing, all orders must be accompanied by a check or money order. Send to:

ALTERNATE CHRISTMAS
CATALOGUE
1500 Farragut Street, N.W.
Washington, D.C. 20011





GIVE GIFTS THAT MAKE N WASTE AND LAST ALL YEA

Make a present to someone tickets to concerts or plays; tea someone art, crafts or music; give gift membership to a museum; tea someone to ride a bike; take a ch or an older person on regular o ings to the zoo, park or other pla they might want to go. Canv shopping bags, straw baskets, clo napkins are all reusable, non-pollu ing gifts.

MAKE YOUR OWN GIFTS

If you're skilled at any craft, y can make beautiful gifts which not only unique, but also reflect yo tie dye a scarf, weave a belt, dip candle, macrame a bag, sew apron. Cook traditional foods li cookies or fruitcake, or a perso specialty. Bake a gingerbread hou Invite friends to share family recip and then have a joint holiday dinn with everyone contributing a favor family dish. Sew a simple clothi item, floor cushions, place mats, soft toys, beanbags or puppe Frame a favorite picture. Illustra embroider or silkscreen a passage poem and then frame it. Renew possessions: make new clothes fo well-loved doll, decorate or redes an old item of clothing, rebind book, refinish a piece of furnitu Build shelves, spice racks, a wind box, animal houses, a set of blo —dozens of things. Plant bulbs start plants from cuttings and giv living gift. Make jewelry of see

Celebrate Christmas with YOUTH.

NOEL

Cut out these drawings and use them for seals, mobiles, ornaments or whatever you can dream up.

Celebrate!

Peace

beans, nuts, shells, Indian corn, spices or baked clay beads strung on dental floss (soak hard materials overnight first).

SHARE INSTEAD OF BUYING OR MAKING SOMETHING

Share your bike, typewriter, record player with someone who has none. Organize a toy swap in your neighborhood: help children spruce up and wrap old toys, books, etc., and have an exchange party. Offer to paint a room, babysit, build shelves, walk the dog, wash windows, sew a dress, wire a lamp—whatever you can do for someone who needs it. Give a written agreement in a self-addressed, stamped envelope to perform this service, which the person can send to you when he wants your services. Help a child to make a pomander, pot holder, puppets, scrap books or other gifts. Borrow books or records from the library that a friend would enjoy. Think of all the people you know who might be lonely during the holidays and invite them to an old-fashioned taffy pull.

CELEBRATE INSTEAD OF CONSUMING

Have a community celebration: a potluck supper, a grab bag, songs, a tree-trimming party with your handmade decorations. Revive old traditions that have been neglected (a good source is the *Handbook of Christian Feasts & Customs,* by Weiser, Deus paperback). Write a poem, sing a song, tell a Christmas story or make one up, put on a play, join a group and go caroling.

MAKE A GIFT TO HUMANITY

There are many, many organizations with humanitarian concerns. Support any of these with a check or volunteer services. Give special consideration to groups working in the fields of peace, ecology, disaster relief, racial justice, poverty relief, support for children. A list of some of these organizations can be obtained by writing to YOUTH magazine, Room 1203, 1505 Race St., Philadelphia, Pa. 19102.

AFTER THE HOLIDAYS

Once you've begun by spending a simpler holiday through concern for the human family, it makes sense to keep the same spirit throughout the year. Consuming less requires cooperating with others. Why not consider sharing your possessions with your friends, or getting those things you really need second-hand? Making do or doing without can be the key to a freer, happier and more concerned way of life. And it can extend the Christmas spirit far beyond the holiday season! □

Much of the information in this article was developed with the help of "Some friendly suggestions for holiday gifts and alternatives" published by the American Friends Service Committee at 48 Inman St., Cambridge, Mass. 02139. Copies are 15¢.

YVONNE BURKE

"Politics gives life a new direction"

Ms. Burke presided as vice chairperso at the 1972 Democratic National Convention in Miami.

INTERVIEW BY BOB FITCH

"People are withdrawing their energies from the greater social issues and becoming preoccupied with themselves, only because they do not have the leadership in this country to give them the direction that is needed." These words are spoken firmly with the concern of someone who cares and with the authority of someone who speaks from more-than-average experience.

"The black community has generally taken the position that this Administration is not favorable to blacks, minorities, and the disadvantaged, and, consequently, whatever they get in the way of fundings and support from this Administration is a surprise." The

Bob Fitch is a noted West Coast photojournalist who has authored several books and numerous national articles, including frequent appearances in YOUTH magazine.

speaker is a stunning, young woman who is California's first Congresswoman in 20 years and the state's first black woman elected to the U.S. House of Representatives.

Although serving her first term in Congress, Yvonne Braithwaite Burke is no newcomer to the legislative process. An attorney by profession, she served as California State Assemblywoman for six years before running for Congress in November 1972. She won that election easily, bringing in 73 percent of the vote in California's 37th District, an area that includes Los Angeles and some surrounding suburbs and is about equally divided racially. For many TV viewers, she first won national recognition in the summer of 1972 when she was co-chairperson of the Democratic National Convention in Miami.

"I had no idea that Congress moved so slowly," observes Ms. Burke, comparing state and federal legislative procedures, "and it has been very frustrating to deal with. State legislatures move much faster, mostly because of bigger staffs and better facilities."

As is every member of Congress, she is faced with the implications of Watergate. Her response?

"I believe we should initially proceed with an independent and impartial investigation of the facts. The recent Watergate disclosures indicate that there is more at stake than the political espionage and sabotage, or the corruption of money, or the obvious attempts at cover-up.

"There is the larger impression that at the highest level of power in this country, there are men who reject the historic American premise of government under law. If this contempt for law is licensed, then no system of law can exist. Selective law enforcement can only lead to general contempt for law and order, and thereby undermine the very foundations upon which our government rests.

"If the President is found to be directly connected with breaking the law, I would vote for impeachment."

How then does she feel about politics as a place for young people to put their energies?

"I encourage young people to participate in politics, if they have a sense of commitment. I say this because I find that many young people considering this kind of decision come from families where they've never really had to depend on government. They come from middle-class families where they could go to private or public school, where their parents provide them with adequate medical care. Government to these people makes very little difference. But if they can become familiar with social issues, they'll find that poor people never had these various alternatives.

"I had no idea that Congress moved so slowly and it has bee very frustrating. State legislatures move much faster.

"A person who is poor can't decide whether or not he or she is going to a public or a private school—he has to take the school that's there. A poor person doesn't have an alternative in terms of health care. If he or she has a medicaid plan, and if it's adequate, then that person has health insurance and is able to survive. The amount of welfare often determines a person's standard of living. And that person is the one who most often has to come before a court system. The court system determines his or her future. So you see, for the person who's at the bottom of the totem pole, that person is totally dependent on government for the quality of life—whether or not he or she will survive.

"A young person who's interested in that person at the bottom of the totem pole should get to where the decisions are made. A person who is committed to try to raise the quality of life of the people who have been deprived by our society, that person has a responsibility to get into government, pressure that government, make sure that social programs are developed by that government which will provide facilities and alternatives for those people who ca not exist independently."

Yvonne Burke made her own d cision to get involved at an ear age. When she was only 13, sh had the opportunity to meet famous, precedent-setting attorn who later became a judge.

"Loren Miller was a black ma who had just been successful b fore the Supreme Court in a ca which set aside and invalidate racial covenants," she recalls. knew the impact in my communit Black people had to live in a ve small area. We had no choic prices were very, very high. N matter how much money you ha —a person could be a very fa ous movie star and he'd just ha to have a mansion in the slum So I was very aware of when th legal decision came, because, of a sudden, it meant that bla people could move into ma other areas. Not all areas, but least it changed the living envir ment for us.

"I went to his house for birthday party—an outside birt day party. He was up working his library and I could look and see all of his books. And thought, 'Gee, if I could be attorney and go before the co

n the subway between legislative
uildings on Capitol Hill, Ms. Burke
hats with an aide.

"I encourage the young to participate in politics if they are committed to raising the quality of life for those people who have been deprived by our society."

and win famous cases, it would really be fun.' There's no question that that experience was the deciding moment, when I said I would like to have all those books in my house and work in a study like that.

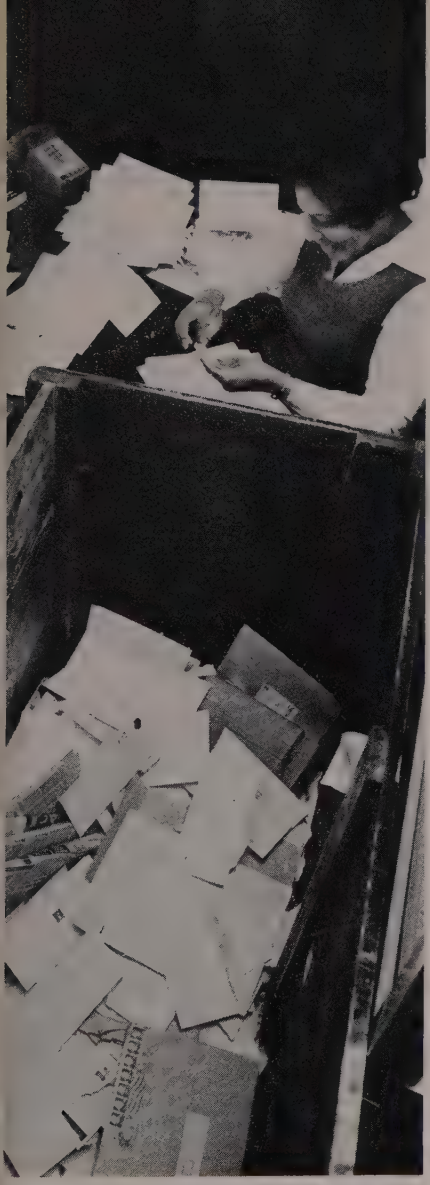
"Then when I was in high school, I was a Latin major. This was my own little way of trying to work at it. I did all kinds of things—I ran for offices. The high school I attended was a self-government school, where the students ran the school themselves and elected the people who ran them. Discipline was put out by a judge, so I ran for and became girls' judge. Then I ran for vice-president of the student body. I was a debater in a lot of speech contests. Later I made the decision that I would be a political science major in college, based upon the plan I had to go on to law school."

The thing which made these dreams seem obtainable to young Yvonne Burke was the humility and the approachability of Loren Miller.

"He was a very humble kind of person — very reachable. I often find that the experience that discourages a person is where the person he comes in contact with is so pompous that there's no communication. That can be discouraging, especially to a young person.

But Yvonne Burke overcam whatever discouragements cam her way and went on to become very committed person. By th 60's she was involved with the civ rights movement.

When asked what effect the civ rights movement has had on po itics and vice versa, Ms. Burke re sponded, "There's a kind of na tional network of people who hav been involved with civil rights an now, more and more in politic What has happened is that th people who were active in th civil rights movement were draine off into appointed positions. At th time when opportunities wer opened up for blacks, they wer the people who had the experienc They were also drained off in term of political positions—after a the people who run for office a the people who are known, an the people who are known are th people who were in the civil righ movement and who were at th forefront. This is one reason w you really have very little indige ous leadership in the black co munity — it's very difficult f those people now to be there ma ing a nucleus."



Bob Fitch

A secretary opens the all-important daily mail addressed to U.S. Representative Burke.

But are there any groups, any causes around which to rally today? Can young people put their energy into something and still get the same kind of long-range growth and results?

Ms. Burke sees difficulties with that. "Unfortunately, I don't see the kind of movement existing today that was available when many of us were coming along. I think this is one of the reasons you find young people so disillusioned—they don't really have a strong, national force which they can identify with, a force that gives direction and that they can participate in. There's no experience like taking part in some of the large marches of the 60's. But there are small groups today that are very effective, that are working and getting participation. For instance, in the Los Angeles area we have the Brotherhood Crusade. It's charity-oriented, based on the idea of a black United Way. The Brotherhood Crusade operates in such a way that they're able to bring young people into a large organization.

"Operation Breadbasket has a great deal of appeal to young people today. And I think Operation Push can provide this kind of incentive. I find that many of the issues are environmental, so that the Sierra Club provides a political force. Many girls would probably enjoy working in some of the women's organizations.

"Selective law enforcement can only lead to general contempt for law and order, and thereby undermine the very foundations of our government."

"But none of these groups are quite as exciting as the NAACP and SCLC were. Things are not the same today. It's probably not as motivating and self-fulfilling, nor nearly as attractive as the civil rights movement was. But there's a need for people who are interested to get together and make sure these organizations are put together."

Yvonne Burke has been making sure things are put together for a long time now, and she speaks with wisdom and experience when she says, "It's very frustrating. But, you know, I think a person has to have some reason to exist. To me, one reason is to believe you're affecting other people's lives. One thing that politics can offer is an opportunity to affect, constructively, the lives of many, many people. It gives your life a new direction."

If being a woman or a wife has hindered her in her work, Ms. Burke is the last to say it. In fact, she is the first Congresswoman ever to be pregnant while in office, and the public response has been supportive.

"I was very happy with the way I was treated in the California state legislature," she recalls. "I found that my colleagues were willing to accept me for my ability, for the contribution I made. I felt that I got my legislation passed because of this.

"There's no question that legislative bodies operate basically as male clubs. Socially, such bodies are oriented to men because they are composed of men. When the time comes that there are more women, I suppose they'll become oriented to women.

"Most important to me in the California Assembly was that I had an opportunity for my legislative programs to become a reality, and I feel I got an equitable, excellent shake. I held leadership positions in spite of the fact that there were other people who had been there much longer. Throughout my whole experience I had input and participation."

The freedom to participate and to effect changes has been very precious to Yvonne Burke. She often tells groups to whom she speaks that politics is a mission which can be accomplished. Contrary to those who feel that politics is a dirty business of which they want no part, Ms. Burke feels that if you can educate your colleagues to far-reaching issues and

Ms. Burke consults on up-coming legislation with fellow Congresswoman, Bella Abzug.

the importance of those issues, you gain a great sense of accomplishment.

"For instance, in the California State Legislature, one of the things I was interested in was the garnishment of wages—taking a person's wages without court action. Most people I spoke to initially felt, 'Well, if you owe a bill, you should pay it.' But because I was there, I had an opportunity to explain to other legislators that often that person who was subject to the credit system might not even have access to an attorney who could explain legal benefits available to him. In California at that time, often half a person's wages could be taken, which meant that person didn't have rent or food for his children, and he had no access to a legal system. So when I went into the California Legislature, I was eventually able to get a strong bill through to eliminate prejudgement garnishment.

"Another thing I was able to do was to provide for the establishment of child care centers in our universities and state colleges. Many people used to tell me, 'If they're going to college, they're kids. They don't have any children —they don't need to have a child care center.' But then I explained that the age of many students in our state colleges was 26 and over. Many were married and have children. I also explained that many women on welfare, if they had a chance to go to a community college, which is a junior college, they could learn to be a nurse or

The deciding moment in her life came when at 1
she met a judge whose work inspired her to enter law

a secretary and to work themselves off of welfare. In other words, this need for child care on campus was really not a matter of students running wild and leaving their children in a child care center; it was a matter of giving someone something to look forward to. I was able to sell this, but it wasn't an easy thing to do."

Ms. Burke is a firm believer in working for change through others. While pushing for unemployment insurance for farm workers, she belonged to a committee chaired by a young Democrat. She began hearings to which she brought articulate farmworkers and their families who explained that their children were never able to stay in the same school for more than two months, and how it was necessary to go on welfare between each season because they had no unemployment insurance. This became an educational experience for the young Democratic committee chairman, who subsequently became the leading spokesman for unemployment insurance for farmworkers. As Ms. Burke puts it, "The whole impetus had been changed by just this educational experience. When the committee chairman was so sold on it, it caught fire. It almost became Democratic program after that."

Yvonne Burke, with the diplom acy born of her California exper ence, has managed to apply thes insights to her new work on Capitc Hill.

"I've received a lot of advice, she says, "but one bit of advic that's impressed me more tha anything else was that you can d a lot of things here Washingtor D.C., if you're not worried abou your name being attached—abou getting credit for it. I believe this I think perhaps one of the thing you have to master here is the a of convincing others that mayb they should accept your ideas Then they can get credit for i and it will be something that wi assist them, and a lot of other pec ple too, of course.

"But you know, the interestin thing is that the people that you' carrying bills for and the indiv duals back home who are affecte —they usually know who ha pushed things through. It may nc be headlines, but the person who affected usually has an idea."

It may not be headlines, bu one thing is certain — Yvonn Braithwaite Burke is a person wh gets the job done.

Yvonne Braithwaite Burke is California's first black Congresswoman.

TOUCH

Bias in "Superstar"

I noted your interview (July 1973) with Norman Jewison, director of the movie, "Jesus Christ Superstar." Since many of your readers will be seeing and discussing this movie, I am concerned about the negative impact which the film can have on Jewish-Christian relations. The portrayal of Jews in the movie is negatively biased, even though it was filmed in Israel.

While it is true that the New Testament's images of priests and Pharisees are not positive—especially when taken out of their Biblical context, the film consistently moves toward a more negative portrayal in its attempts at dramatic intensification. The images used for Jewish leaders are negatively overdrawn. For instance, Herod is somewhat weird and surrounded by "weirdos," but more damaging is the characterization of the priests as harshly brutal. This characterization is built into their parts, but it is intensified in the way they are played and especially in their strange costumes and sets (in which they are likened in one shot to a flock of vultures).

Furthermore, the story line follows the tradition of the Passion plays rather than that of the New Testament in implying the old discredited concept of Jews as "Christ-killers." Both the extent of the priests' involvement and the degree of Pilate's innocence are carried far beyond the text of th Gospels.

In ways like these the film contri butes openly or subtly to reinforcemen of negative stereotypes of Jews. An discussion of this film will be mor relevant if this bias is identified an criticized. —R.S., Philadelphia, Pa

Encore for "101 Ideas"

I just want to tell you that I ver much enjoyed the "101 Ideas" issu (August 1973) of YOUTH. I think yo should publish one quarterly, or a least semi-annually. Maybe you coul even start it going as a separate mag azine.

I'm sending the following idea: Giv a smile to an acquaintance; share you cake; lend a helping hand; tomorrow you'll have a friend.

—S.I., Jacksonville, Fla

We were thrilled with your Augus 1973 edition. Send us more copies.

—H.H., Stevens Point, Wis

I am sure the "101 Ideas" issue wi be of great value to many youth group in North America. We shall encourag the promotion of it and also encourag groups to submit their original ideas t you. —S.H., Toronto, On

Bravo on a job well done. At its ver best, the "101 Ideas" edition is a

GO

funny and thought provoking as "1001 Ways to Live Without Working." I'd like to put copies into the hands of the young people in our Lutheran church here. —C.L., Winston-Salem, N.C.

The August issue has finally brought us the kind of magazine which we had expectations that you could put together for all of us—youth of all ages.

In the past, many issues were too depressing in format and content to go anywhere but from the mailing package to the trash can.

Now we have this optimistic, people-produced bit of sharing which can only lead to a good feeling for all of the readers, no matter how casually they glance through it.

Thanks again for this fine job of putting together a useful, readable, happy magazine. Why wait a year to do it again? We need good news every month. —P.B., Freeport, Ill.

Earthy and Heavenly

The September 1973 issue of YOUTH magazine was exceptionally stimulating. Your interview with Jack Anderson gave me a more vivid appreciation of the man behind the column. Your treatment of Watergate was balanced and beautiful. The earthy realism mixed with a heavenly optimism of your magazine makes it consistently good reading. —J.D., Worcester, Pa.

My first exposure to YOUTH magazine was the September issue. I have to confess that I was really disappointed not to find Jesus very central to the articles published. There seemed to be much talk of religion and the church, and while the reading was informative and well presented, it did nothing to edify one spiritually. I feel that there should be more emphasis in relating present concerns and issues to the Bible, since His people are publishing this magazine. Thank you for airing my thoughts! —O.Z., Toronto, Ont.

Student teaches

A student in my sophomore English class shared her copy of YOUTH magazine with me. I found it particularly interesting and valuable in connection with my involvement with teenagers.

—R.M., Union, N.J.

Never too late

I may be too late in reminding you of this, but December 10, 1973, is the 25th anniversary of the Universal Declaration of Human Rights. The guidelines in this United Nations document are excellent tips on how we can make this a better world, but we as nations are still far from effectively implementing these political, social, and economic rights to the rank and file people of the world. —T.H., Philadelphia, Pa.

TOMA—A COP WHO USES HIS HEAD NOT HIS GUN

BY FREDERIC A. BRUSSAT

When we were kids, we played cops and robbers. Although we knew that law and order would win in the end, it was more fun playing the robber! Somehow or another, the good guys were never as clever as the bad guys. Hence, there was a certain charm in being the crook. When we were children, we thought like children, when we became adults . . .

"Toma" is a unique kind of TV police drama. This new ABC-TV series stars Tony Musante as Toma, Susan Strasberg as his wife, and Simon Oakland as his boss. In real life, Dave Toma is a Newark, N. J., detective in the vice division. He is a cop who believes that there is a way of getting at organized crime with a minimum of violence and a maximum of imagination. Through a clever use of disguises, Toma has been able to infiltrate large criminal operations and make arrests of the "top" dogs.

At present, Dave Toma is in Hollywood serving as a consultant to the ABC-TV show that bears his own name. He is an easy man to talk to, knowledgeable about this country's crime problems, and concerned about the public's understanding of what it means to be a good cop. There's a big difference between Toma and the other policemen who inhabit our TV shows and movies. This extraordinary cop has an exuberance to his feeling for life. And one gets the impression that he can handle any situation that comes his way —including an interview.

Q: What's the main point of the series "Toma"?

A: First of all, let's get this clear. The show is not the story of a detective. It's the story of a human being who happens to be a policeman. The series has been kept as close as possible to reality. I've lived this life for 20 years. I've been a detective for 12 out of my 18 years in the police department. Newark, N. J., is one of the most corrupt cities in the world—their crime per capita is Number One; the drug problem and venereal disease problems are also Number One in the country.

Rev. Frederic A. Brussat is editor of the monthly **Cultural Information Service** and writes regularly for YOUTH magazine.

ABC-TV

Dave Toma, detective in the vice division, Newark, N.J.

don't have to sit in a room like other TV writers and try to imagine what it's like being a cop — I've been there and the show will tell it like it really is.

Q: One of the unusual aspects of this show is Toma's refusal to use a gun to solve problems. How could you go for so many years and not use your gun?
A: I've made over 9000 arrests in my career and I've never shot anybody. I have never shot at anyone.

Q: Not even shot at anyone?
A: No, I fired my gun, I think, twice in 18 years: once it went off when I fell chasing someone and the other time a guy grabbed me and the gun went off, hitting a window. But I've never fired at anyone. I've never had to, because I use my head.

I've been in every scrap imaginable. I've been shot, stabbed, had my teeth knocked out, lost the hearing in my left ear, received several concussions and a herniated disc. But, despite all this, I never found the right place, so to speak, or the right time, where I had to use a gun. Most cops probably would have used the gun, but I've learned to con my way out of situations, to back down and to talk my way out of trouble.

Q: The drug problem is creating a major crisis in the country. How do you handle it as a cop?
A: I gave a talk recently where psychiatrist got up and said, "a kid is on drugs for seven eight years, he's better off dead! And I said to him, "When is a pe son really dead, so to speak? Kids call me up at two or three the morning just to lean on m I made them stop what the wanted to do with drugs. I kno a man now—it's almost unbelie able—he's 49 and has been usin drugs since he was 13. Since I' been working with him, he hasn touched them for a year. And b fore, he had been on anything h could get, whatever he cou shoot up. Most people felt he wa a lost cause. Yet in my view, n body's really beyond help.

Q: Why do you use disguises much in your work?
A: I've used disguises becaus I have a reason for them. I don want to hurt people. It's not righ and it's not necessary. If I we to come in here now, if I kne that you were in here performin some kind of illegal task, wheth it be gambling or narcotics, would try to get in here witho knocking that door down, witho getting anyone hurt.

I might come in here disguise as a priest. I'd stay for about tw minutes. But I'd learn somethin I'd check out the door—how ma locks? How is the room situate How many telephones, if any? A

"I HAVE SOMETHING TO GIVE SOCIETY—A PICTURE OF A POLICEMAN WHO CAN BE COMPASSIONATE, WARM AND UNDERSTANDING."

ABC-TV

Tony Musante stars as "Toma" and Susan Strasberg as his wife.

you big, small? Is there another exit out of here?

I don't have to knock the door down like you've seen in so many shows to get this information. What if you have your kid here, and the door comes off the hinge, killing him? Or perhaps your wife has a bad heart and dies of the shock? You see, I don't want to kill people just to get data or evidence for an arrest. Infiltration and imagination—that's the secret to the best police work.

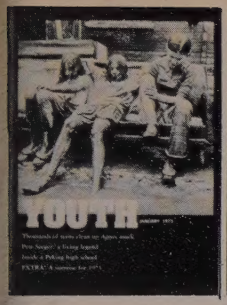
Q: How do you envision your job as a cop?
A: The badge is the difference between chaos and civilization. A cop has got to be the middleman to just about everything in life. And yet some policemen still look at the job as a routine nine-to-five operation, depending on their badges and their guns. You must not depend on anything but your wit, your imagination. With it, you can save more lives, quell a lot of situations, and handle almost any incident.

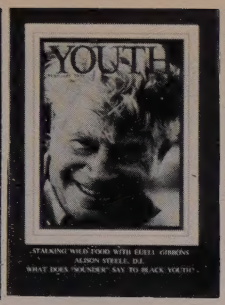
That badge is so powerful. A cop has the power to really mess up your life. He can lock you up, put you in a cell for just about anything he wants. If I were to stop someone on the street for a violation, I always remember that this person has morals, has scruples, has a heart. Let's say, for argument's sake, I stopped someone for going through a red light. He is with his family or children. Th way that I get out of the car to ap proach him can create certai problems, can create a cop gettin shot or this guy getting shot. Thi is what I try to prevent. I don antagonize people.

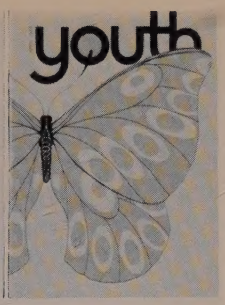
Q: And to be human the police man has got to be a little bit o everything?
A: Sure. I've delivered man babies in my time. I've counselee kids all my years on the force. I'v settled family problems. So yo see, a cop has to be a doctor, psychiatrist, a reverend, if you like You've got to believe in people an try and learn something new abou them everyday.

The honesty of this TV serie is very important to me since i bears my name. I don't want an kid that I've worked with—helpe get off drugs—to see this TV sho and be disillusioned, to say "he man, that's not Dave Toma." have something to give society— a picture of a policeman who ca be compassionate, warm, an understanding.

For Dave Toma's sake and fo the sake of all those viewers out i videoland, let's hope that we ca all grow up and realize that there' much more to being a cop tha carrying a gun. Perhaps this serie can prove to us that imaginatio isn't always on the side of thos who live outside the law.







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JANUARY

Thousands of young volunteers clean up the muck of the flood following Hurricane Agnes

A meditative thought on helping others by Mennonite relief workers

Talking with the director of the film, "A Separate Peace"

1973 calendar insert with transparencies by Doug Brunner

Pete Seeger's philosophy is forcing hate to surrender through music and reconciliation

J. Barrie Shepherd looks at what's right and what's wrong in an article on ethics today

Rhea and Ray Whitehead describe what it's like to go to high school in Peking

FEBRUARY

Euell Gibbons talks about foraging for wild food and his hope for living in harmony with nature

Doug Brunner takes a humorous look at food and love

How Alison Steele became New York's top woman deejay

Prayer from a pew, by Lorrie McGarvey

A capsule guide to those interested in pursuing a college education

A student volunteer from Japan joins a relief team in Bangladesh

Black youth in California discuss the film, "Sounder"

MARCH

How Sean Eager, a young photo-journalist, escapes death while covering the conflict in Northern Ireland

A look at our TV habits by Doug Brunner

Story of an aspiring young ballerina at a New York professional children's school

"Be Natural, Not Artificial," a poem/meditation by Reggie Murdock

J. Barrie Shepherd suggests an ethical and Biblical approach to human sexuality

A youth group works on the Rosebud Indian Reservation in South Dakota

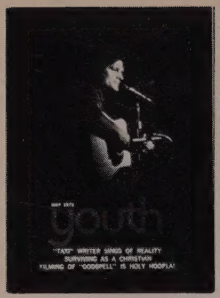
"Why I Quit Big-Time Sports," an interview with Jerry Pyle, former Big Ten varsity basketball player

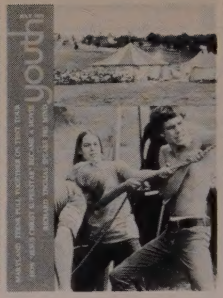
APRIL

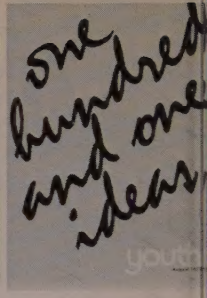
A 16-page poster, "Life," an Easter celebration

Real-life story of a Saigon shoeshine boy by Don Luce, well-known journalist and expert on Vietnam

Questions and answers about student







rights in high school by civil liberties counselor, Spencer Coxe

"Spring's Sprung" by Doug Brunner

Young people study, make posters, and then march for peace

"One Humanity Must Be Our Goal," an interview with the president of the National Council of Churches, W. Sterling Carey

MAY

Harry Chapin, trend-setting new singer, talks about the ins and outs of the contemporary music world

"The Hassled Tassle" with Doug Brunner's transparencies

"Blackstrength," a portfolio of poetry by students at black colleges

An updating on the military draft by William Yolton

"Rejoice?"—a prayer/poem by Angela Kelly

Quotes and photos of Dorothy Day—a pioneer radical Christian

YOUTH's readers respond to questions about their Christian faith

The inside story of the filming of "Godspell" by Frederic A. Brussat

JUNE

Backpacking in the Sierras for 12 days and how you can do it too

"The Great Outdoors" by Doug Brunner

Franco Zeffirelli tells about the making of his film about St. Francis, "Brother Sun, Sister Moon"

A meditation by St. Francis of Ass

A contemporary astrologer, Elean Bach, discusses the stars with Eile Stukane

The ethics of dealing with the proble of drug addiction

You can't call him "Little Stevie Wonde anymore; he's grown up

JULY

A teen-age tent troupe travels the su mer circuit putting on plays

Richard Thomas, star of the T "Waltons," speaks frankly about Holl wood, sex and violence in the movi and more

A photo-journalist reports on the li style of our nation's truckers

"The Water Invites Me," a meditati by Herman Ahrens

Rev. Andrew Young is the South's fi black Congressman in 100 years— interview by Bob Fitch

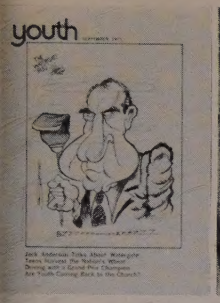
"Sailing Along Through the Summe with Doug Brunner

Norman Jewison, director of "Jes Christ, Superstar," talks about his fi version of the famous album

AUGUST

"101 Ideas"

This month's special issue contains 1 ideas for projects, programs, craf thought-provokers, and just plain fun all contributed by our readers!



SEPTEMBER

Columnist Jack Anderson discusses Watergate and the role of the press, politics, and youth

Our readers respond to questions and implications raised by the Watergate affair

Bob Krueger looks at the young combine crews who harvest the nation's wheat

A Proclamation by Abraham Lincoln with meaning for us today

Talking with Jackie Stewart, Grand Prix champion, about life, death, and religion

"The High School Olympics"—Doug Brunner pokes fun at the games people play during the first few weeks of school

A special report on growing youth empowerment and involvement within the churches

OCTOBER

Creative Arts Awards for 1973

This year's creative arts issue offers the work of 53 young winners of our annual Creative Arts Awards competition. Displayed are the best creative writing, photography, drawing, painting, collage and sculpture from among thousands of teen-age entries.

Why not enter our 1974 competition? Rules to appear soon.

NOVEMBER

A special issue on "The Native Americans"

One of the negotiators at Wounded Knee analyzes that complex situation and reflects on its wider implications

What's happening in Gallup, N.M., where two cultures collide and youth are trying to do something about it

How urban Indians tackle their own problems in a Chicago ghetto

An interview with Russell Means, a controversial leader of the American Indian Movement

How the Menominees are lobbying on Capitol Hill for favorable legislation to restore their rights as Indians

Quotes from Indian youth across the United States and Canada

Map of North American Indians

"The Paled Face" by Doug Brunner

Tips on what you can do to help Indians

A list of resources for further study

DECEMBER

What one high school did to relieve the winter doldrums

Doug Brunner squares off at Christmas celebrating

What's the real scoop behind all those fan magazine articles?

Bishop Paul Moore, Jr., shares a Christmas meditation

How to celebrate the holidays in a more meaningful way and use your copy of YOUTH to get you started!

Bob Fitch interviews Yvonne Braithwaite Burke, the dynamic black Congresswoman from California

Toma! — the man behind the new TV show tells about his philosophy of law enforcement

Let me believe that the mystery beyond what I know is a mystery of a loving, bright Presence in the furthest stars and a loving presence deep, even sometimes hidden, in every human heart and in my own.

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